

Indorse
"Go deep enough there is music everywhere."—*Carlyle*.



A Musical Magazine for Everybody.

VOL. I. No. 12.

SEPTEMBER, 1894.

PRICE ONE PENNY.
By Post, 1^d.

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Offices of "THE MINIM," 84 Newgate Street, London, E.C.,

AND OF MUSIC DEALERS.



"Go deep enough, there is music everywhere."—*Carlyle*.

The Minim,

A MUSICAL MAGAZINE FOR EVERYBODY.

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(ENTERED AT STATIONERS' HALL.)

Vol. I, No. 12.

SEPTEMBER, 1894.

Price, One Penny.
By Post, 1½d.



MR. ALBERT CHEVALIER.

From Copyright Photo by Bertram Chevalier.

MR. ALBERT CHEVALIER.

The subject of our sketch, Mr. Albert Chevalier, first made his bow to the British public at the early age of 16 at the Prince of Wales' Theatre. Since that time his name has been a household word to his countrymen, for Mr. Chevalier has been unceasing in his endeavours to make the life of the average Briton better worth living, and his general existence considerably more cheerful.

It is, perhaps, unnecessary for us to inform our readers that Mr. Chevalier's audience is not exclusively of the "Vere de Vere" type (Lady Clara would have probably been all the better if she had paid a few visits to the "Tivoli"). However, his audience does consist of men and women with hearts and souls that can be touched, and made the better for hearing in a song the genuine ring of a fearless expression of honest sentiment, and Mr. Chevalier is entitled to the thanks of all classes for his bona-fide endeavours to enliven and improve the masses of our countrymen. With the true

instincts of a gentleman, Mr. Chevalier excludes all songs of a coarse or vulgar character from his category; but it is obvious that it would be simple folly to suppose that our toiling millions could appreciate or would be amused or elevated by the same pieces or songs that are produced for the delectation of highly refined or educated circles.

It has been said that Mr. Chevalier is a lover of the poet Burns (most men are that love their fellow-men—may their tribe increase), but in case any of our readers should attach undue importance to the poet's expression that "Man was made to mourn," and expects Mr. Chevalier to assist them in the sorrowful business, we hasten to inform them that they will be disappointed. If they doubt our word let them turn and survey the genial face at the commencement of this short notice. Does he look as if he were made to mourn? Better still, let them go to the "Tivoli" and see and hear the original for themselves.



FANCIES AND FACTS FOR AMATEUR FIDDLERS.

Most of us have heard of the enthusiast who made a fiddle out of his own head, and had still wood enough left (so his friends said) to make two more.

Judging by what one reads in various journals devoted to mechanics and so-called popular science, there has been a considerable craze for amateur, or semi-amateur, fiddle-making during the last few years.

Each maker endeavours to establish a theory of his own on the right way of building a fiddle, and, with characteristic egotism, writes down all advocates of counter-theories as so many asses. So long as this kind of thing does not involve tinkering with fine old instruments, it is harmless enough and amusing enough, and may even lead to discoveries of value being made.

It is all very well to put sound-holes in queer places, and to worry on with new kinds of bass-bars, sound-posts, and bridges, provided such operations are confined to new work; but the gentleman who, possessed of a good old fiddle, endeavours to improve it by any such means, should be tenderly chloroformed into another world before he perpetrates any further mischief.

Seriously, however, there appears to be good reason to think that recent experiments, if they have done no more, have tended to dispel some of the fallacies propounded by Savart, Fétis, and other writers of the middle and earlier portions of

this century, with regard to thicknesses, proportions, the mass of air contained in a violin, and such-like matters. And one enterprising genius puts forward a system of his own for graduating the backs and bellies of his fiddles, so as to produce a certain note when set in vibration, by which means he claims to obtain from the wood the best tone it is capable of producing.

This sounds perilously like the rational way of getting uniform results, and is, at any rate, vastly more logical than the old, haphazard method of shaving the plates rather thinner towards the edges than in the middle, and trusting to Providence for the instrument to turn out all right.

It is to be hoped that experience will justify the conclusions arrived at by Mr. Devoney, the promulgator of the system.

In the matter of varnish, there can be no reasonable doubt that recent experiments have led to most gratifying results. Whitelaw's, and one or two other preparations which have come into the market during the last two or three years, are admittedly superior to anything made in the present century.

But neither correct workmanship nor fine varnish will produce a new fiddle which will equal a good old one; and this is a fact which has been borne out by the testimony of almost every one whose opinion was worth having since the days when old Mace wrote "Musick's Monument" (although, by

the way, his reference was to viols, and not the violin proper, of which instrument he speaks in the most scornful terms.

Notwithstanding this consensus of opinion, there are not wanting individuals who roundly assert that new instruments are obtainable, at an outlay of a few pounds, which are equal to the works of the best Italian masters.

I have no intention of entering on a discussion here as to the sanity or *bona-fides* of the supporters of such doctrines; but their utterances have not been without effect upon the trade, as may be readily discovered by any one who will inquire into the matter a little. Factory instruments which a few years ago might have been obtained for from thirty shillings to two-pounds-ten, or thereabouts, are advertised with some fanciful name and a testimonial or two from some expert (save the mark!), by virtue of whose valuable opinion the price put upon the article is doubled, and even trebled, and is readily paid by a confiding public.

At the request of a musical friend, some two years ago, I visited the establishment of a vendor of such instruments, and asked to see samples.

A stiff, crude-looking specimen was produced, resplendent in a covering of spirit-varnish hard enough and bright enough to knock one down!

While I was endeavouring to take in its beauties, the owner, after an appeal to my impartiality, asked if I had ever seen better workmanship in a Strad. or any other fiddle. This question was such a floorer that I was at much ado to frame a suitable answer; but I believe I said I thought I had seen better work!

I then inquired, with some diffidence and hesitation, if the varnish was oil or spirit. My instructor, while admitting that it was the latter, gave me his views on the varnish question with singular briefness and lucidity. He said—"All this talk 'about varnish is simply nonsense! Strad. used to 'get his varnish at an oil-shop round the corner!"

As I am not old enough to have held personal acquaintance with Signor Stradivari, or to have met any one who had that honour, I did not venture to dispute the assertion!

On the whole question of "old *versus* new," all that can fairly be said is that a good new fiddle is better in every way than a bad old one, and that of old instruments there are vastly more bad and indifferent ones than good. This is unquestionably a reason why those who cannot pay a pretty price should adopt Mr. Fleming's advice quoted in my first paper on this subject; but, beyond that, any one who values his reputation for sound judgment will do wisely not to carry the argument.

To those who can afford to pay forty or fifty pounds for a violin, there are still a few old makers whose instruments, in good condition, are generally to be had for such prices, and sometimes rather less; but it must be remembered that, with the steadily increasing demand for them, opportunities become yearly scarcer of obtaining such things at such prices. Fiddles by Pressenda, and many others, which ten years ago could have been bought for twenty pounds, now fetch sixty, seventy, and even more. Of instruments of the class I have indicated as still obtainable for less than the last-mentioned sums, I would call attention to the works of the three Testores, Balestrieri, A. Gragnani, Storioni, and G. B. Ceruti, amongst older Italian makers. Though often not much to look at, their violins will generally be found to be "good 'uns to go," and I take it that my readers will regard as the first consideration that which the dealer and the fiddle-maniac usually put last—viz., tone.

Really-good, old French fiddles seem scarce in England, though there are tons of rubbish to be had. Of course, I don't include Lupot, Pique, Decomble, and such high-priced commodities in this category. Their fiddles can be had, like most other things, if one chooses to pay for them. Old German and English fiddles, with a few exceptions (unobtainable save at prohibitive figures), are usually unsatisfactory, as they were built, for the most part, after the Stainer model, or a sort of cross between that and the earlier Amati form, and consequently are not powerful enough save in very small rooms. A good new instrument is certainly preferable to these.

A. T. P.

— * * * * *

The phonograph shows that a man's voice has not the same sound to himself that it has to others, thus finally explaining why some people persist in singing.

"There is nothing more soothing to the human mind than the sublime notes of melody," said a musician.—"How 'bout bank notes?" asked a sordid bystander.

The "reversed console" for organs is no new idea, for it was constructed by Jordan, the inventor of the swell organ, in 1729 or 1730.

The late Sir G. A. Macfarren was of opinion that under Ambrose's Antiphony both sides probably sang their respective verses to the same notes; but that under Gregory one side sang the Plagal and the other the Authentic forms.

THE ACCOMPANIMENT OF HYMN-TUNES.

It is popularly supposed to be a very simple thing to play a hymn-tune. As an organist and teacher of the "king of instruments," I am often asked by people to give them a few lessons—"just enough, you know, to enable me to play a few hymn-tunes." As if playing hymn-tunes on the organ or harmonium were in the same position to the musician that "pot-hooks and hangers" are to the early scribe, or as the "goose-step" is to the military—the commencement of all!

As a matter of fact, it is by no means easy to play hymn-tunes well, and as they should be played. It seems so simple for the organist to play all the notes correctly—to impart expression to the words, and to create wonderful contrasts in tone—that people are apt to think that any one who wishes can do the same—until they try! We all know the effect when a lady who plays the pianoforte a little, volunteers to take the organ in a church service! Even if she gives the correct notes (which is very unlikely), the style is so different from that of the "regular" organist, that the most casual of listeners notices it. Most probably, each chord is struck from the wrist, and separated from its predecessor and successor; and in all likelihood no two notes are struck exactly together, the result being a weak kind of *arpeggio* effect peculiar to the lady-organist's rendering of service-music, yet entirely distinct from the appalling sounds produced through unsuitable fingering, or no fingering at all, and an execrable combination of stops.

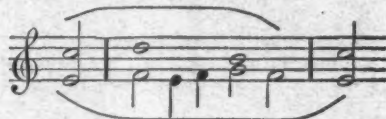
The fact of the matter is that, to play hymns and chants well on the organ or harmonium, special training must be gone through, and the taste and style formed by critically following the example of good models; in other words, the requirements are partly of a practical kind, dealing with questions of fingering and other technical details, and partly of a kind depending on one's natural taste and musical sensibility.

Firstly, the performer must have a complete command of the *legato* style. The same fingers should never (with an exception to be noted presently) be used for successive notes of the extreme, or outside parts, and but very rarely for the inner parts. The top and bottom notes are very prominent, and easily heard and followed; the notes between are not quite so distinguishable; but the rule just given should be carried out so far as is possible. Notes in succession belonging to the same phrase should be perfectly connected; there should be absolutely no break or silence whatever between them—one note succeeding its predecessor *exactly* as the other leaves off; avoiding, however, on the other hand, the equally great fault of allowing both

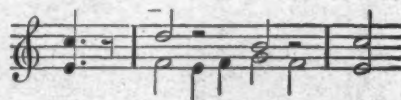
notes to be heard at once, instead of being in succession.

Every note must be held its exact time—neither longer nor shorter. Pianists, as a rule, are often lax in this respect, because the nature of their instrument does not so readily betray inaccuracy, and therefore they should exert special care when performing on an instrument whose notes sustain in their full power till quitted by the finger.

In nine cases out of ten the average pianist who is called upon to play such a passage as



will render it thus:—



and in all probability will commit the additional fault of striking in *arpeggio* the notes intended to be attacked simultaneously, giving the lowest first. This is very bad; it cannot be too firmly insisted upon that chords must be struck exactly together, and the notes be held their full time, and especially when there are notes of different values to be played by the same hand.

Amateur organists should bear in mind that the notes of hymns and chants given in the various publications are not arranged for the organ, as a rule, but are simply the notes which would be sung by the four parts in a choir, the treble and alto parts being written on the upper line, and the tenor and bass on the lower line. It does not necessarily follow that the music on the upper line is intended solely for the right hand, or that on the lower line for the left hand, for very often, in order to make the fingering go smoothly, it is advisable for the left hand to help out the right by taking three notes instead of two, and *vice-versa*. It will often be found that apparently long stretches can be easily reached by this method, and difficult passages rendered quite simple.

Presuming now that one can play the notes of a chant or hymn quite smoothly, neatly and truly in each hand, without adding to or subtracting from the written notes, we will consider two exceptions to the rules already laid down. The first is that the same finger may be occasionally used for two notes in succession, even in the top and bottom parts, if the first note be a black one, and so

situated that the finger can *glide* on to the adjacent note without any break between them. In the same way the thumbs may be used for two consecutive notes, provided there be no greater break than is absolutely necessary, and that there be always one part above or below them going on at the same time.

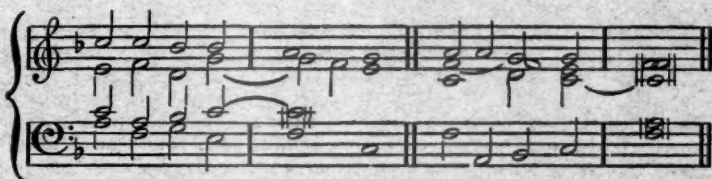
Then again, presuming that, as a rule, it is always better that one errs on the side of filling up chords too little rather than too much, yet there are too many instances where the introduction of an additional note to those written is productive of excellent effect. It is often the case that the exigencies of musical theory, or the requirements of part-writing, compel the composer to write a very thin chord, perhaps consisting of three octaves and a third, without a fifth, from the bass. The addition of the fifth from the root is, under those circumstances, nearly always good, and therefore permissible. Care must be taken, however, not to let this licence degenerate into liberty. Nothing is more disagreeable than to hear notes foreign to the harmony implied, or to listen to full thick chords, instead of pure four-part harmony.

I have often been asked the best way to treat re-

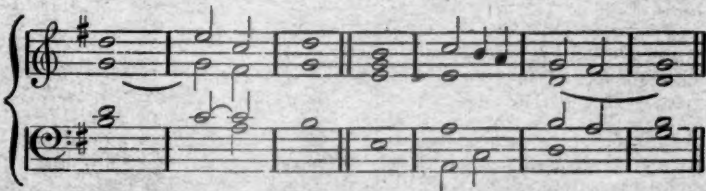
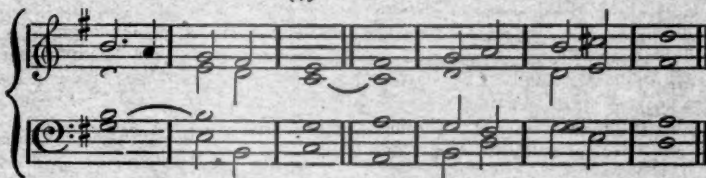
peated notes when they occur in the vocal parts of a chant or hymn tune when transferring them to the keyboard. Probably the best rule is as follows:—*If a note is repeated in any part except the treble, retain it for the value of the repetitions without striking.* Repeated notes in the treble may be struck, as they are associated with the syllables of the words, and it will often prevent the voices from dragging to do so, though, perhaps, sometimes it may be necessary to strike whole chords *staccato* in order to keep up the time.

Our amateur organists should always endeavour to adapt their accompaniments to the spirit of the words; loud tone will accompany joyous sentiments; prayerful and mournful words will be associated with soft music, and so on. Here, however, taste and natural expression will come in, and no rules can take their place. Thoughtful criticism and imitation of good models will in time form style and be productive of excellent results.

In conclusion, I give two instances of how the vocal parts of a hymn and chant should be transferred to the organ or harmonium. The student should compare these versions with the originals, German Choral (107 in Hymns Ancient & Modern).



DOUBLE CHANT BY R. COOKE (49 IN ST. PAUL'S CATHEDRAL CHANT BOOK).



In the above examples, the right hand will play the notes in the upper line, and the left hand those in the lower line. In transferring other examples

it will be found of good effect to retain, without striking, any note common to (*i.e.*, contained in) successive chords. MUS. DOC.

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

RESULT OF PRIZE COMPETITION No. 5.

There were far more competitors for this than we had anticipated, and it speaks well for our readers' musical erudition and acquaintanceship with the works of the great masters that so many correct answers were received.

The first correct solution opened bore the name of

"Miss M. ARMSTRONG,

"'Gilnockie,'

"Westcombe Park, S.E."

to whom a Cheque for ONE GUINEA has been forwarded. The rhythm-outline given was that of the opening phrase of the slow movement from Beethoven's "Sonata Pathétique."

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TO COMPOSERS ABOUT TO PUBLISH.

The following firms are firmly recommended for the various styles of compositions here enumerated. Of course, if any of your readers go into print (I don't refer to the familiar fabric), I trust it will not result in a miserable sell, but, on the other hand, a satisfactory sale :-

| | |
|---|--------------|
| Hymn Tunes (popular) ... | ... CHAPPELL |
| Bacchanalian Chorus ... | ... BOOSEY. |
| Farmyard Symphony ... | ... COCKS |
| Canon ... | ... SCHOTT |
| Song (N.B.— <i>Minor</i> Key), "Down among the Coals" ... | ... PITMAN |

| | |
|--|---------------------|
| Nautical Ballad (N.B.—Key C) is the best for this) ... | HOPWOOD & CREW |
| Periodical Compositions (say 52 in a year) ... | ... WEEKES |
| Tourist Madrigal (in Italian style) ... | HUTCHINS & ROMER |
| Woodcutter's Song ("For he's a jolly good feller") ... | ASHDOWN |
| Round ... | MILLS |
| Strengthening and pulse-restoring music of all kinds ... | TONIC SOL-FA AGENCY |

From *Tonic Sol-Fa Reporter*, April, 1883.

— * * * * *

A golden rule which will often save us from petty worries is to strive resolutely to allow only our own conduct to affect our mental condition, to rest satisfied with doing our very best, and, having done this, to disregard as far as possible the failure of others to attain our own particular standard.

It was truly said of one who was "struggling against the tide" that an excellent shoemaker had been spoiled to make a very poor preacher; and in different ways a similar charge may be brought against many who refuse to do what they can do well in the desire to do something which they deem of a higher grade.

Accuracy is of much importance, and an invariable mark of good training in a man. Accuracy in observation, accuracy in speech, accuracy in the transaction of affairs.

Some people can neither stir hand nor foot without making it clear that they are thinking of themselves and laying little traps for approbation.—*Sydney Smith*.

Courage is needed in the regular daily life of every individual, not as an occasional motive, but as a continual one, prompting to actions small and unnoticed, as well as those which are seen and approved by all.

Wagner's Overtures to "Rienzi," "Flying Dutchman," "Tannhäuser," and "Die Meistersinger," have all a poetic significance of their own, the structure being founded upon Weber's model. [His other works are prefaced by preludes of a different type.

Asked for the name of the world's greatest composer, a smart University youth promptly replied, "Chloroform."

Where you are is of no moment, but only what you are doing there. It is not the place that ennobles you, but you the place.—*Petrarch*.

Happy the man who early learns the wide chasm that lies between his wishes and his power.—*Goethe*.

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

HOLIDAY PRIZE COMPETITION.

We offer an Extra Prize of ONE GUINEA for the best-written and funniest description of any musical incident which has occurred to any of our readers during the Holiday Season. The conditions and regulations are the same as apply to Competition No. 6, and which appear on page 184.

The following Coupon must be filled in, and accompany the Manuscript, which should not contain more than 300 words:—

COUPON.

HOLIDAY PRIZE COMPETITION.

Motto _____

"Our earth voyages along its orbit at a speed of 18 miles a second. Each breath that we draw is inhaled at a distance of a score or more of miles from where the last inspiration was taken."—*Sir Robert Ball's "Story of the Sun."*

It is related of Josquin, the celebrated composer, when master of the chapel to Louis XII, that he was promised a benefice, but the king, contrary to his usual custom, forgot him. After a time, Josquin ventured, by a singular expedient, publicly to remind him of his promise, without giving offence. Being commanded to compose a motet for the Chapel Royal, he chose the words, "O think of Thy servant as concerning Thy word" (Ps. cxix), which he set in so supplicating and exquisite a manner that the king felt the force of the words so effectually that he soon after granted his petition by conferring on him the promised appointment.

The whole of human virtue may be reduced to speaking the truth always, and doing good to others.

The "Old Hundredth" has been variously ascribed to Luther, Goudimel, and to Guillaume Franc; all that is positively known about it is that it was published about 1550.

DIFFICULTY AND EASE.—There is not that conflicting antagonism between difficulty and ease that is commonly imagined. Many persons count the former as the bane of existence, to be avoided as far as possible, and the latter an agreeable friend, whose presence is always to be courted. On the contrary, however, they are both elements of human life, intended to work in harmony with each other, and thus to produce a beneficial effect upon us that neither one could effect alone. Every difficulty, rightly treated, leads by a direct road to ease. How hard and perplexing were the first trembling steps of the infant as he tottered to his mother's knee! A year or two later, and the very easiest thing the healthy child can do is to leap, to run, to bound. Now he is slowly learning the forms of the letters, and painfully endeavouring to trace them with the pen; but in a short time he will read and write without an effort. So with everything he undertakes to do through life; its difficulty, when courageously accepted and coped with, gradually yields to its perfectly easy and smooth performance.

Men who have company must have money.

THE VELOCITY OF LIGHT.—"Think of the velocity of an express train as it dashes past a platform. It seems to approach, to pass, and to vanish in a moment. Then stand near a rifle range and note how rapidly the impact of the bullet on the target succeeds the flash accompanying its discharge. The rifle bullet takes but little more than a second to traverse the same distance which the train accomplishes in a minute. Rise one step higher; look at a meteor as it dashes into our atmosphere, to perish in a streak of splendour. The meteor moves far faster than any rifle bullet; in fact, its velocity is nearly one hundred times greater than that of the missile from any weapon which human hands have ever fashioned. Surely, it would seem, at first sight, that the speed of a meteor must be as great as any speed which it would be possible for us to investigate? But we have not yet nearly reached the velocity which we have to deal with in the case of luminous undulations. We have to make a far greater advance. Think of the speed at which a little child runs across the room, and think of the speed with which a shooting star darts across the sky. Then work out the following sum in proportion. As the velocity of the shooting star exceeds the velocity with which a child can toddle, so does the velocity of light exceed the velocity of a shooting star."—*Sir Robert Ball's "Story of the Sun."*

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

PRIZE COMPETITION.—No. 6.

The following printed extract is taken from Mendelssohn's "Elijah." Competitors are required to add to it the Key-signature and Accidentals omitted (if any), and state the particular Number in the work from which it is taken.

The following rules must be strictly adhered to:—

1. The Coupon below must be filled in and returned to our London Office, 84 Newgate Street, *not later than* September 20th, the outside of the Envelope being marked "Competition."

2. The Competition is free to all who send in their replies on or with the attached Coupon, whether Subscribers or not.

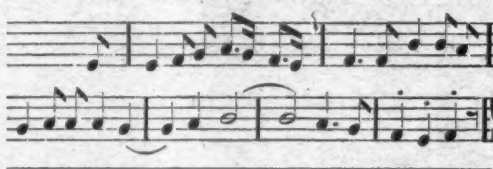
3. In the Envelope must also be enclosed another *Scaled* Envelope, containing on the *outside* the Motto chosen by the Competitor (and which also

appears on the Coupon), and, *inside*, the Name and Address of the Competitor, but *not* the Coupon.

We offer a Prize of ONE GUINEA for a correct solution.

In the event of more than one correct Answer being received, preference will be given to that first opened.

COUPON.



— * * * * *

SPECIAL NOTICE TO READERS.

WE have made arrangements by which any of our readers may obtain, for Sixpence, during the month of September only, a copy of a new copyright song, published at 4/-, entitled "TITTLE-TATTLE."

Words by H. L. D'ARCY JAXONE.

Music by Dr. J. WARRINER.

The music is of a popular type, and the words are in the author's best vein. It is designed for use at amateur concerts, penny readings, &c., for which it would be found taking and amusing. Compass, C to E.

It must be distinctly understood that this offer is only open during the month of September, 1894. On and after 1st October, copies will only be procurable at the ordinary rate. Copies can be seen, and orders received, at the office of any local agent for the "Minim."

— * * * * *

It may not be generally known to the reading public how much each individual letter of the alphabet is used. D, h, n, o, c, and w are in third place as regards ordinary use; t, s, a, i, and r are in second place, being used a very little oftener; l and m are in fourth place, with f, g, y, p, and b close afterwards; j and k are not common compared to the rest, while z, q, and x are used least of all. The letter e is in the first place, being used far oftener than any other.

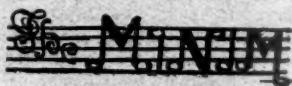
The special peculiarity of the recitative is that it is purely syllabic, *i.e.*, one note only is set to each syllable.

The speed of silent reading for those who know the language averages from 300 to even 400 words a minute.—*Science*.

Avarice kills all the noble sentiments and generous ambitions that adorn human nature.

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

Our next issue, which commences a new volume, will contain a Portrait and Biography of Miss Janotha and others (unavoidably held over from our last number), Particulars of New Competition, a Short Story, entitled "A Winter's Tale," Articles on "How to Make Choral Societies Pay," "Co-operative Composers," "Some Incidents in the Life of an Organist," "Pretty Pieces for Concerts," and also the Score of the "Kyrie Eleison," which was adjudicated the best submitted in our August Competition.



A MUSICAL MAGAZINE FOR EVERYBODY.

VOL. I. SEPTEMBER, 1894. NO. 12.

All Local Notes, Advertisements, &c., to be sent to the Local Publishers.

All other Communications should be addressed to—

The Editors, "The Minim,"

84 Newgate Street,

London, E.C.

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SCIENTIFIC men have, from time to time, expressed widely divergent opinions as to whether artistic ability is, or is not, inherited. Instances are not wanting to prove the correctness of both assumptions. Shakespeare was not the son of literary parents; Mendelssohn's father was not a musician; neither father or mother of Henry Irving were great actors. On the other hand, Beethoven's father was a musician; the fame of Alexandre Dumas, *père*, is almost equalled by Alexandre Dumas, *fils*; Professor Herkomer's father was a wood engraver of repute, whilst the genius of the Bach family was transmitted through several generations. The truth, probably, is that whilst the artistic *temperament* is inherited, the direction it takes often depends on environment, or local surroundings. If these are favourable, the young idea will follow in the footsteps of his parents; if from any cause circumstances prevent its development, it will assume other forms, or perish entirely. Fathers and mothers, do recollect that if you wish your sons and daughters to be good musicians, you must surround them with a musical atmosphere, cultivate their tastes, and encourage their efforts!

— * * * * *

The clarionet was first introduced as a regular instrument into the orchestra by J. Christian Bach, who wrote special parts for a pair of clarionets in his opera "Orione," produced in London in 1763.

Storace was the first to introduce the Finale into English opera.

Waste not your benevolence on the notoriously ungrateful; it is like sowing seed upon the surface of the sea.

The grand essentials to happiness in this life are something to do, something to love, and something to hope for.

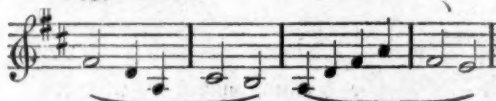
For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

PEEPS THROUGH AN OPERA GLASS.

(No. 3.—GOUNOD'S "ROMÉO ET JULIETTE.")

It would be hard to assign any valid reason why this lovely work has not been always as much admired and appreciated as it undoubtedly is now. The "story" is familiar to every ordinarily educated person; the music is in the master's most characteristic vein—full of melody, most luscious effects of harmony and orchestration, thoroughly dramatic and powerful throughout; yet it was not until the last few years that it obtained any hold upon the general public; and no small thanks are due to Sir Augustus Harris for his share in popularizing a work inferior, in its special way, to no others produced in the present century.

The opera commences with an overture-prologue, as the composer calls it, consisting of an instrumental introduction, leading into a fugue, which, however, is not developed beyond what is known as the exposition. The use of the fugue form in modern operatic overtures is comparatively rare. With the exception of Mozart's "Die Zauberflöte" and Wallace's "Maritana" overtures (both of which contain fugal expositions, the former being well developed), the fugue has been almost entirely left severely alone. In "Roméo et Juliette," however, it seems to have a special dramatic significance in its association with the strivings, wrappings and intrigues of the rival Montagues and Capulets, whose "ancient grudges breaking into new frays" are recited by the chorus-prologue, unaccompanied, with fragments interspersed for the orchestra, which finally breathes out the lovely melody commencing as below, which recurs later with happy effect:—



The first act opens with a charming chorus in *valse* time, with solos for Juliette and Tybalt, Paris (who ~~hopes~~ to claim Juliette as his bride) and Capulet, who with easy grace dons the duties of host to the brilliant crowd assembled in his palace at Verona. Then, in steal Roméo, Mercutio and their followers, in disguise, yet almost fearful of being discovered in their rival's camp, especially as Roméo himself is dispirited, having had a bad dream. This gives rise to Mercutio's Ballade "Mab, la reine des mensonges," in which he sings of the pranks of the fairy queen in a light and airy style to an appropriately delicate accompaniment. Up to the present Roméo has not seen Juliette, but immediately he does he falls head over ears in love, despite the fact that she is a

Capulet, and therefore traditionally a born enemy. Juliette enters, attended by her nurse (as Shakespeare calls her, here known as Gertrude), and sings the famous "Je veux vivre dans ce rêve." This beautiful air, in which the voice frequently runs up to D in *alt*, is probably the best-known number in the opera; it is certainly in no respect inferior to the well-known "Jewel" song in "Faust," and, if anything, is even more popular in style. This over, Roméo addresses Juliette in a passionate strain, telling her his devotion, to which Juliette responds in a like style. This lovely "madrigal," as Gounod calls it, is one of the several important love duets the opera contains, and merits close attention. The finale commences with Tybalt's discovery in the masked stranger of Roméo, whom he swears to slay; and with some more joyous strains from the chorus, and a resumption of the *valse* theme, the first act closes.

The second act opens with a long introduction eminently characteristic of the master. It is founded on a tonic pedal, which is heard continuously for many bars. Some unaccompanied bits for the male-voice chorus, full of rich chords and chromatic harmony, are followed by the cavatina "Ah! leve toi soleil." This charming air, which opens the balcony scene, is succeeded by the conversation between the lovers, the comments of the chorus searching for Roméo, and the comments of Gertrude. There is a lovely little bit of four-part harmony as the chorus move off, which should not escape the earnest listener. At last Roméo and Juliette are again alone, and the great duo, "O nuit divine," commences, with which the second act ends. It is a most impassioned strain and of considerable length. Gertrude's interruptions are unheeded, and the "linked sweetness long drawn out" concludes with a repetition of the opening phrase already heard, constructed on a tonic pedal.

Act the third opens with the church scene; we have the tolling of the bell, organ music, and a thoroughly ecclesiastical atmosphere. The little fugue which opens is pure organ music; Gounod had much sympathy with the church style; both here and in the church scene in "Faust" the devotional strains are thoroughly typical and truthful. A rather remarkable use of Rosalia should be here noted. Roméo's conversation with Fr. Laurent is interrupted by the advent of Juliette, accompanied by Gertrude. Then we have the great quartet, in which Roméo and Juliette, having confessed their love, are pronounced man and wife.

Then comes a very different scene, where Stephano, Roméo's page, seeks his master.

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

Stephano's airy *chanson* provoke the wrath, anger, and suspicion of Gregorio and his followers, and a combat between Stephano and Gregorio is in full progress when Mercutio appears, and taunts the Capulets with fighting a boy, an achievement, he assures them, worthy of the Capulet's fame. Tybalt is ready to avenge the insult, and they cross swords. Hardly is the fight begun when Roméo appears. Tybalt transfers his attention to Roméo, but after mutual recriminations, the fight between Mercutio and Tybalt is renewed, the chorus and spectators standing by to see fair play, and commenting upon the duel as it proceeds. Mercutio falls mortally wounded, but Roméo burns to avenge his death, and furious Tybalt falls under his hand.

The chorus mourns the tragedy, but the Duke of Verona appears, and sentences Roméo to banishment for having caused Tybalt's death. Roméo laments his fate, and the sympathetic chorus echoes his sentiments; but he finally resolves that he will see Juliette again, and on this troubled scene, with the Capulets crying loudly for vengeance, the third act closes.

The fourth act opens with the beautiful phrase already quoted (heard in the prologue), from the orchestra, which leads into another duet between Roméo and Juliette, even longer, more passionate, and sensuous than its predecessors. The themes are too numerous to quote, but ultimately the great duo comes to an end with the repetition of the same phrase spoken of above. Then follows a quartet, in which Capulet bids Juliette prepare herself for her marriage with Paris on the morrow.

Juliette is in despair until comforted by Fr. Laurent, who gives her a potion, which on drinking will cause apparent death for twenty-four hours,

at the end of which time her husband is to be found watching over her. The music to this scene is very solemn and impressive, the marked rhythm of the orchestra against the almost unbroken monotone of the priest's part, succeeded by the remarkable passage over a long dominant pedal (most of which music is heard again in the last act) concludes with a lovely bit in C sharp major, in a strain closely recalling the master's well-known song, "Ring out wild bells," which concludes the fourth act.

The fifth act opens with a conversation between Fr. Laurent and Fr. Jean, from which it appears that the note conveying particulars of Fr. Laurent's device for saving Juliette from an odious marriage, and restoring her to her husband, has not reached him.

Then follows an instrumental movement, much of which has already been heard in the previous act, entitled, "Le Sommeil de Juliette." At its conclusion Roméo enters, overwhelmed with grief, believing Juliette to be dead. He addresses the supposed corpse in terms of the most passionate endearment, and the lovely phrase so often referred to is again heard. He drinks the fatal draught, and Juliette awakes for a short period of the most ecstatic joy, only to find her lover dying, and to put an end to her own existence by the concealed dagger. The music is here most powerful and moving, and those who can listen to and see this touching scene unmoved, which the genius of two great men has created, appealing alike to the eye, the ear, and the sensibilities, must be, in the language of the great bard himself, fit for "treasons, stratagems, and spoils."

— * * * * —

To stand still with the great surging tide of life bubbling around, hurrying men hither and thither, cannot be. Such a thing as stagnation is impossible; there must be a movement backward or forward.

TACT.—The one quality that is more useful than another in the world, if one wishes to achieve anything whatever, is tact. Brute force may succeed, but then again it may fail, and in either case it leaves an unpleasant memory behind it; but, if tact fails, all is still serene, and one may try again with equanimity. The very name of tact tells its story, for, although in its first definition it simply means touch, it develops the further implication of sensitive touch, then of adroit discrimination, then of delicate discernment. Discernment of what? Of the right and fit, of that which gives the desired result in the best way.

No one can ever become learned except by his own application. Modes and opportunities may facilitate our progress; but, on the whole, our attainments must be resolved into our own diligence.

COURAGE.—It is sometimes contended that courage is wholly a matter of temperament, that the brave inherit their bravery and the timid their timidity, and that therefore the former deserve no credit and the latter no blame. But, like other virtues, it is due only in part to heredity. We come into the world not with full-fledged qualities, but with tendencies in various directions. These are continually being modified by the influences that surround us; some are strengthened, some weakened. Courage, like the rest, is capable of growth or of decay. It may be fostered by exercise or withered by neglect.

DR. LINGARD'S VIOLIN.

By JOHN BULMER, Mus. Bac. (of Trinity College, Dublin).

CHAPTER XIV.

The apparition of the housemaid, together with the apprehensions it gave rise to (groundless and absurd though these were), had the effect of stimulating me to prompter action in the matter of the fiddle than I had, probably, contemplated. I gave my attention forthwith.

I had sufficiently discharged, I considered, the function of "detective." The question remained whether I should require any advice from a lawyer? I thought not. I was not sure (especially in my ignorance of the Law) whether any *legal* case could be set up in favour of my musical friend at the Rectory. Supposing that Miss Churchill owned to a dozen acquaintances of the name of Constance Roberts (!), how was I (even with the assistance of my man of business) to know which of them had won the fiddle? There seemed just enough uncertainty to excuse me consulting a lawyer on the case. I must make the *best and nearest shot* I could myself. And I determined, in the first instance, to try the efficacy of such a lawyer's letter as could be composed by a Doctor of *Music*! I penned and despatched the following epistle to the Rector of Alton Towers:—

"MY DEAR SIR,

"There were one or two trifling points "which formed the subject of conversation at your "house, and in regard to which we felt that there "was some little obscurity; but which, I now "find, are capable of being quite readily and satisfactorily cleared. Would you kindly present my "compliments to Miss Churchill, and say that it "was in the hotel at Königswasser that I had the "pleasure of meeting with her, though not of "making her acquaintance. We were associated "as fellow-competitors for Herr Ritter's old Italian "violin, which Miss Constance Roberts had the "good fortune to win, owing to Miss Churchill's "kindness in taking an additional lot in her name. "A letter received a day or two ago from my old "friend Mrs. Jacobs (proprietress of the hotel) recalled these circumstances to me, which I had, "in a measure, forgotten.

"I am a little puzzled by Miss Roberts' disavowal, the other night at your dinner-table, of "any connection with this violin; but I presume "she had some reason of her own for not wishing "me to know anything about it. *She lacked confidence in me, perhaps, as a stranger!* But this "need be so no longer, for I am ready to become

"a purchaser of the instrument, if she is willing to "sell it me. In fact, I am writing to her on the "subject by this very post. Perhaps you would "kindly assure her that I am a *bonâ-fide* negotiator, and prepared to give the full market value. "I trust that your Bazaar was a success; you "had an exceptionally fine day for it. "With kind regards to all your circle, and "pleasantest recollections of my visit to Alton Towers,

"I am, my dear sir,

"Faithfully yours,

"CHARLES LINGARD."

What were likely to be the effects, within the walls of that respectable rectory, of my two-fold communication to Mr. Churchill and his governess, I leave to the imagination of the intelligent reader.

CHAPTER XV.

I had no reason to suppose that the Rector of Alton Towers was himself in any degree implicated in the discreditable business I had been instrumental in bringing to light; but, *even supposing he had been so*, I felt persuaded that a flourishing pillar of the State Church, and one that showed so well and imposingly before the world, could not afford to adopt any but the one correct course in answer to my communication.

I felt that I might *rely* upon Mr. Churchill; and the receipt of the following, in the course of the next few days, showed that my confidence had not been misplaced:—

"MY DEAR SIR,

"I have to thank you for your letter, and I "have duly given your kind messages to the ladies. "In regard to the violin, I understand that it "had been put into professional hands for valuation and also for repair, and that it had not been "received at Alton Towers' Rectory at the time of "your recent visit. However, it is now in the possession of Miss Roberts, who will, I doubt not, "duly reply to your kind proposal in reference to "it. Our Bazaar went off well, and more than "answered our expectations. We should have "been pleased had you been able to stay for it.

"With kind regards, and all our thanks for your recent valuable assistance,

"Believe me,

"Yours very truly,

"THEOPHILUS CHURCHILL.

What manner of communications had passed between the several members of the Churchill family, previously to the drawing up of so satisfactory a reply, I did not know, and did not greatly care to know. The result was sufficient for me. And I spared my late entertainers the information (which I had been all ready with, in case of necessity) that Crosslie had so far exceeded the commission entrusted to him by Miss Churchill (?) as actually to offer me the violin for sale! I considered that the uneasiness of mind to which I had subjected certain ladies for the space of some ten days was probably a sufficient punishment for them, and that they had now learned such a lesson as was calculated to keep them right in all future transactions of the same kind.

CHAPTER XVI.

(Conclusion.)

The governess deserves a brief chapter in conclusion.

Her prize was duly, and most graciously, presented to her by her friend, Miss Churchill, who was not tardy (after the Rector's reception of my amateur lawyer's letter) in obtaining it from Crosslie—adequately valued, and in a state of sufficient repair.

About the same time, it so happened that Mrs. Churchill became of opinion that her two younger children were now of age to go to school, and that she had no further need of the services of a home-governess. Miss Roberts, accordingly, was a second time set at liberty for attendance upon her invalid mother.

And with her mother (whose health is, happily, being restored, and whose means have recently received some augmentation through the decease of a relative) she now lives, and is no longer required to accept the indignities of "a situation."

She was perfectly pleased to part with her violin to me, and I had equal pleasure in handing her my cheque for £60—the amount of Crosslie's valuation.

I have not yet resumed my instrumental duets with her; but, as I am likely to settle down ere long in Manchester, where she and her mother reside, I look forward to the pleasure of many musical evenings.

CHARLES LINGARD.

[THE END.]

—*****—

A BLIND SOL-FA-IST.—WELL-MERITED SUCCESS.—At the recent quarterly examination for the school teachers' music certificate, held at Middlesbrough, Mr. George J. Walker, the teacher of the blind school under the Sunderland School Board (himself being blind), successfully passed and has received his diploma from the Tonic-sol-fa College, London, as a competent and qualified teacher of singing upon the tonic-sol-fa system. There are upwards of 2,200 teachers throughout the United Kingdom and the colonies who have gained the position, but this, it is stated, is the first instance of the kind in Sunderland; hence Mr. Walker stands first on the list of local school teachers, and he is certainly the first blind man in the world to whom the certificate has been awarded. Mr. Walker commenced his study of the subject about two years ago, under Mr. J. P. Beel, L.T.S.C., and, from time to time in these columns, his success in lower examinations has been noted. It appears that the college authorities allowed certain variations to the ordinary requirements for these, but to any proposals for such concessions for the

S.T.M.C. they would not consent, as the certificate was intended for a "sighted" class. Ingenious schemes were tried, and having been proved to be equal to the demand, models were sent to London, and, being approved, Mr. Walker was allowed to sit for his examination as above stated. In the meantime Mr. Walker had been teaching his pupils singing by tonic sol-fa, and, as mentioned in the *Echo*, six of them obtained the elementary certificate a short time since.—*Sunderland Daily Echo*, July 9th, 1894.

Wagner's idea of concealing his orchestra was anticipated by Cavaliere, the composer of the first oratorio, who, according to Dr. Burney, recommended that "the instruments of accompaniment be placed behind the scenes."

Decision of character will often give to an inferior mind command over a superior.—*Pope*.

"Answers to Correspondents" are crowded out this month, but will appear in our next.

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 184.

THE PROGRESS OF MUSIC.

(A CELESTIAL LEGEND).

When Music (heavenly maid) was young,
She held her court in far Hong Kong;
Her fav'rite child was Clang-Chang-Foo
(What did he do? What did he do?).
If you will listen quietly,
I soon will tell you what did he.

While yet an artless little lad,
Drum-polkas brilliantly he played;
Two simple chopsticks all he had,
His drum a pot of marmalade.

Such genius could not pass unnoticed,
Soon of his gifts his parents raved,
And o'er his famous future gloated,
While for his good their coin they saved.

"Clang-Chang," at last exclaimed they both,
"To England thou must now depart;
To lose thee we are something loth,
But England is the home of Art."

The family junk supplied a bunk
To carry Chang the sea across,
Who, safe in London, soon became
A pupil under Sir John Goss.

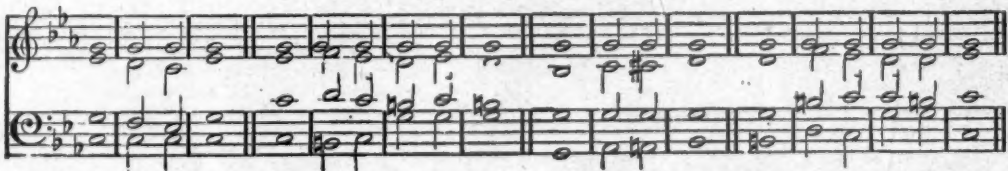
So firmly in the mind of Foo
Sir John Goss did harmony impart,
That Clang-Chang in a year or two
Composed the following noble chant:—

A CHANT.

Clang-Chang-Foo.



His genius yearning still to search
Beyond the common chord of C,
Clang hastened to the Temple Church,
To E. J. Hopkins hurried he,
Who said the chant was marvellous,
And straightway harmonized it thus:—



Clang-Chang-Foo and Hopkins.

The enthusiasm knew no bounds
Of those who heard these marvellous sounds;
Novello straight implored permission
To print a People's Cheap Edition.
Yet 'twas too difficult with ease

To teach in schools and families,
So many said.—A new edition,
With Dr. Rimbault's skilled revision,
On postcards printed, through the land
Was speedily in great demand.

RIMBAULT'S REVISED AND EASY EDITION OF CLANG-CHANG-FOO'S CHANT.



Other editions followed suit,
Radcliffe arranged it for the flute :—



Rivière a version of his own
Scored for triangle and trombone :—



Coote even had begun to make
A valse of it,

VALESE.



but found 'twould take
Too much of his most precious time,
So left it incomplete. Town rang
With rapturous praises of Clang-Chang,
And many a perfumed *billet-doux*
The postman brought to Clang-Chang-Foo
From foreign climes come pilgrims pale
To kiss the hem of his pigtail ;

At every party in Mayfair
His chant he played (merely the air).
Renowned Macfarren the degree
Mus. Doc., Cantab., conferred on he.
"To China I will now go back,"
Said Clang-Chang to Professor Mac,
"And found a school in far Hong Kong,
A native training school of song."

From *Illustrated Sporting and Dramatic News*, July 22nd, 1876.

— * * * * *

WORK AND NERVE.—The man who does not do his work with nerve never really does it well ; and the man who does not stick to it until success is victoriously achieved is not made of stuff of first quality. With those who are worth anything, the task of life, however tough it may be, and however long, has got to be completed, as the Americans put it. In these times of manifold competitions the task is pretty certain to be long and in many cases arduous. It follows, therefore, that the man who cannot "stay" cannot complete it.

LATINISED SIGNATURES.—It is not an uncommon occurrence for the uneducated public to be misled by the Latinised signatures of the English bishops ; but it is surprising to hear that the familiar signature of the Bishop of London should not be recognised by the officials at the Home Office. Recently, a memorial in reference to the Registration Bill was sent to Mr. Asquith by the Church of England Temperance Society, signed by the Bishop of London, as chairman of the Council. The answer was addressed to "F. Londin, Esq."

For Particulars of New Competitions and Special Offer to our Readers see pages 183 and 18

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